

The Book Club of California

*Quarterly*

*NEWS-LETTER*



VOLUME XXXIII

WINTER 1967

NUMBER ONE

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# The Book Club of California

FOUNDED in 1912, The Book Club of California is a non-profit association of book-lovers and collectors who have a special interest in Pacific Coast history, literature, and fine printing. Its chief aims are to further the interests of book collectors and to promote an understanding and appreciation of fine books.

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### *Quarterly News-Letter*

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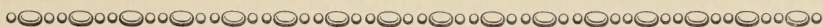


# Quarterly NEWS-LETTER

VOLUME XXXIII

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## Evaluating William Morris

By S. DALE HARRIS\*

WILLIAM MORRIS is not an easy figure to evaluate. The sheer multifariousness of his gifts and the energy with which he expressed them make his final achievement hard to bring into proper focus. The plaque erected outside his old house in Hammersmith by the London County Council, *William Morris: Poet, Craftsman, Socialist*, suggests his range, but hardly does him justice. For one thing, it is not inclusive enough. It does not allude either to his influential work as a designer or to his voluminous writings in prose.

Morris was indeed an expert craftsman. He was always ready to master any craft himself before he set his employees to work at it. He learned to use, and with proficiency, a kiln, a loom, a printing press, a joiner's bench, a dyer's vat. But his more significant task in this field was to conceive what others carried out. To this end he designed interior decoration schemes, rugs and carpets, tapestries, embroidery, printed fabrics, wallpapers, tiles, stained glass, fine bindings.

Similarly, though he was an accomplished poet, he was also a prose writer of distinction and, here as elsewhere, of bewildering versatility. He wrote polemics, historical and utopian romances, translations of Scandinavian epics, art criticism, a study of Communism, a political play (in which he acted), and a vast quantity of pieces with titles like "Some Hints on Pattern Designing."

But the diversity of Morris's interests is not the only problem—any more than the massiveness of his *oeuvre* is his only distinction. There are other reasons that make his life's work hard to charac-

\*S. Dale Harris is an Assistant Professor of English at Stanford University. This address was delivered on the occasion of the opening of a William Morris exhibit in the Bender Room of Stanford Library in May.

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terize adequately. When the legacy of Morris is examined in detail, or even genre by genre, it has a tendency to diminish in intrinsic value.

If, for instance, we look at his poetry we find some exquisite details, some memorable phrasing, some lines, stanzas, a complete poem or two even, of great beauty. Above all we find a powerful pictorial imagination that expresses itself very naturally in terms of narrative, so that the world of Morris's poetry—whether it be the lush arbors of medieval romance or the bleak Norse landscapes of heroic exploit—stays in the memory:

Then they rode a mighty desert, a glimmering place and  
wide,  
And into a narrow pass high-walled on either side  
By the blackness of the mountains, and barred aback and  
in face  
By the empty night of the shadow; a windless silent place:  
But the white moon shone o'erhead mid the small sharp  
stars and pale,  
And each as a man alone they rose on the highway of bale.

*Sigurd the Volsung*

What is remarkable is that though the dramatic topography of such verse persists, the actual language that creates it tends to evaporate. For the language of Morris's poetry does not really have much presence. It is generalized in tone, full of reminiscence, and deficient in personality. Swinburne said with justice that Morris's muse "drags her robes as she walks." Both the long medieval intrigues and the rambling Nordic epics that make up the bulk of Morris's poetry tend to be too relaxed and lacking in variety. Even the revolutionary ballads and workers' songs, which he wrote to further the cause of social reform, are little more than exercises in zeal. Their intention is to rouse to fervor, but they are too lacking in fervor themselves to succeed.

The extended verse tales are a further case in point. Morris's *Earthly Paradise*, for example, is a collection of tales drawn from classical and medieval (sometimes Icelandic) sources. These are brought together by means of an ingenious prologue in which Norse wanderers discover an island inhabited by survivors of the Ancient Greeks and each group regales the other with stories. The plan is for a classical narrative to alternate with a medieval one. But,



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in the event, too many of them sound alike. The incidents and settings are very different, yet the total impression, far from being one of diversity, is of a long, hardly varied dream.

It is tempting to ascribe the ultimate failure of Morris's poetry to the ease with which it came into being. Poetry for Morris was not an effort, but a relaxation. While an undergraduate at Oxford, he had, quite casually, written some verses that elicited unanimous praise from his friends. "Well," he said, "if this is poetry, it is very easy to write." More significant, doubtless, was his view of poetry as solace, a refuge from life's drudgery. He conceived of himself as a kind of medium, the result of whose poetic trances were tales from somewhere beyond the reach of daily cares. Consequently his poetical language tends to echo only faintly the language really used by men.

Walter Pater in 1868, reviewing Morris's *Defence of Guenevere*, *The Life and Death of Jason*, and the first part of *The Earthly Paradise* for the Westminster Review, spoke of his poetry as "aesthetic" (surely one of the earliest uses of the word in this now-familiar sense), and described it as doubly removed from actual life, as the sublimation of an already idealized view of the world:

Like some strange second flowering after date, [Morris's poetry] renews on a more delicate type the poetry of a past age, but must not be confounded with it. The secret of the enjoyment of it is that inversion of home-sickness known to some, that incurable thirst for the sense of escape, which no actual form of life satisfies, no poetry even, if it be merely simple and spontaneous.

Morris himself called his work "the embodiment of dreams in one form or another." His poetry objectified his endless longing for ideal beauty, and rendered that longing comforting. Disasters often befall, but—and this is his chief assurance—beauty remains when they are gone:

Dreamer of dreams, born out of my due time,  
Why should I strive to set the crooked straight?  
Let it suffice me that my murmuring rhyme  
Beats with light wing against the ivory gate,  
Telling a tale not too importunate  
To those who in the sleepy region stay,  
Lulled by the singer of an empty day.

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Folk say, a wizard to a northern king  
At Christmas-tide such wondrous things did show,  
That through one window men beheld the spring,  
And through another saw the summer glow,  
And through a third the fruited vines arow,  
While still, unheard, but in its wonted way,  
Piped the drear wind of that December day.

*The Earthly Paradise: An Apology*

The rest of Morris's work elicits a similar response. Certainly against most of his prose the same charge might be levelled as against his poetry. Too little of it is individualized. Passages from one romance could be incorporated into another without loss to either. A polemical lecture called "The Lesser Arts" could easily be confused with a pamphlet called "A Factory As It Might Be." In an address Morris gave on the Pre-Raphaelite paintings in the City of Birmingham Museum we find him saying, "Architecture cannot flourish unless it is the spontaneous expression of the pleasure and the will of the whole people." The same idea (which is probably derived from Ruskin's "The Nature of Gothic" in *The Stones of Venice*) can be found in "Labour and Pleasure Versus Labour and Sorrow"—and in many other places throughout his work. The formal equation Morris made between art and joy can be discovered in almost every one of his later writings. In other words, Morris's prose seems to state the same arguments over and over again, whether the occasion is social or aesthetic. He had pressing things to say and he said them repeatedly—so tirelessly, indeed, that the medium of their expression is in the last resort their least important feature.

As for the rest of Morris's work, the once revolutionary designs have dated, have taken on a rather charming period flavor; and the socialism he espoused—a system in which industry and commercial competition were to be banished, and all men were to work in harmony for the common weal—has turned out to be so little in accord with twentieth-century socialist thought as to look permanently unrealizable.

But this kind of examination is bound to diminish Morris's stature, and it would be misleading to stop here and leave merely an impression of vain, though tireless, striving. For the curious thing about Morris is that even though his legacy, what he actually created, is smaller in value than its bulk implies, he remains nonethe-



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less a figure of tremendous importance, of, in fact, substantial achievement. The achievement, however, is not to be sought among the direct results of his manifold labors. It is hardly in this sense tangible at all. Morris's real importance is rather as an influence, a key-figure in the intellectual history of the nineteenth century, and therefore of the twentieth century. It is not too strong to say that without him the world we have inherited would be a different place.

For example, although Morris never practiced architecture in any formal way his influence on modern architecture has been profound. In the words of a recent critic, Robert Furneaux Jordan, "He carried architectural thought from the stylism of the Gothic Revival into the opening phases of the Modern Movement." Paul Thompson in *The Work of William Morris* (1967) says that Morris's insistence on Pugin's and Ruskin's idea of the relationship between form and function has been a primary influence on Henri van der Velde and Walter Gropius, and through them has affected the entire course of contemporary building. And though the objects designed and manufactured by Morris have dated (as the work of some of his predecessors and successors has not) yet Nikolaus Pevsner calls the opening, in 1861, of Morris & Co., Art Workers, Ltd. (as the shop was later named) an event that "marks the beginning of a new era in Western Art." "We owe it to [Morris]," Professor Pevsner says, "that an ordinary man's dwelling-house has once more become a worthy object of the architect's thought, and a chair, a wallpaper, or a vase, a worthy object of the artist's imagination." To which observation, a passage from Lewis Mumford's *The Culture of Cities* (1938) might be added:

By making the dwelling house a *point of departure* for the new movement in architecture, William Morris symbolically achieved a genuine revolution. The doctrines he laid down with respect to its design were fundamental ones: implicit in them, as he himself realized in his development as a revolutionary socialist, was the conception of a new social order, oriented not toward mechanization and profits, but toward humanization, welfare, and service. Little though Morris liked the machine—little though he had *reason* to like it in its defective early manifestations—he had achieved an attitude toward form and society that was capable of utilizing and directing the real advances that were being made in the organization of men and materials and the impersonal forces of

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nature. If the factory was the nucleus of the paleotechnic community, the house was to become the nucleus of the biotechnic age: his instincts here served him well.

"Believe me," William Morris wrote, "if we want art to begin at home, as it must, we must clear our houses of troublesome superfluities that are forever in our way; conventional comforts that are no real comforts, and do but make work for servants and doctors; if you want the golden rule that will fit everybody, this is it: have nothing in your house that you do not know to be useful or believe to be beautiful." This clearing away of the historic debris, this stripping to the skin, was the first essential mark of the new architecture, as it was, in effect, for the new view of life and cosmic relations that was introduced by the systematic sciences. In building: the open window, the blank wall, the unlittered floor: nothing for show and nothing that cannot be shown.

The unstated aim of the whole of Morris's endeavors was, simply, to change the face of the world. The expenditure of those vast reserves of energy he discovered within himself was for the improvement of life as he found it. The lecturing, the writing (both poetry and prose), the designing, the craftsmanship he practised himself and directed in others, were all at the service of the discontent he felt with his times, and his unshakeable conviction that by the exercise of good will it was possible to mitigate the worst features of an industrial society. He rejected entirely the standards of the newly-ascendant middle classes. The fact that he himself sprang from them (lived, indeed, all his life off a comfortable *rentier* income) only lent authority to his condemnation of their crassness and selfish disregard of any consideration but their own welfare:

Is money to be gathered? cut down the pleasant trees among the houses, pull down ancient and venerable buildings for the money that a few square yards of London dirt will fetch; blacken rivers, hide the sun and poison the air with smoke and worse, and it's nobody's business to see to it or mend it: that is all that modern commerce, the counting-house forgetful of the workshop, will do for us herein.

*The Lesser Arts*

And he asks elsewhere:

Was it all to end in a counting-house on the top of a cinder-heap, with Podsnap's drawing-room in the offing, and a



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Whig committee dealing out champagne to the rich and margarine to the poor in such convenient proportions as would make all men contented together, though the pleasure of the eyes was gone from the world, and the place of Homer was to be taken by Huxley?

### *How I Became a Socialist*

The reference to Dickens's late dark masterpiece *Our Mutual Friend* emphasizes the profundity of Morris's discontent. He, like Dickens, despaired of the whole drift of modern society, a society in which vulgarity triumphed, the land was despoiled, and the poor were brutalized for the sake of profit. In the light of this lifelong social preoccupation, the similarity of so much of Morris's work can be interpreted as a sign of strength, rather than weakness. All his efforts were devoted to the restoration of beauty to life—the wall-papers, the handsome books, the rugs, the furniture, all served this end. He knew that because of the expensiveness and rarity of his hand-crafted goods he was ministering to "the swinish luxury," as he called it, of the rich; but he saw in beauty the only hope for man and he tried to bring as much of it into existence as he could.

The identification of art with beauty and beauty with joy is not argued in Morris's writings; it is simply assumed to be true. Morris, as Graham Hough among others has pointed out, was activated more by his heart than by his reason. His response to the great problems of his time was invariably instinctive. He called himself a socialist and, sometimes, a communist, though the ideology behind the ideals made no appeal to him. "Whereas," he said, "I thoroughly enjoyed the historical part of *Capital*, I suffered agonies of confusion of the brain over reading the pure economics of that great work." And at another time he burst forth: "To speak quite frankly, I do not know what Marx's theory of value is, and I'm damned if I want to know." What he meant by socialism was:

a condition of society in which there should be neither rich nor poor, neither master nor master's man, neither idle nor overworked, neither brain-sick brain workers, nor heart-sick hand workers, in a word, in which all men would be living in equality of condition, and would manage their affairs unwastefully, and with the full consciousness that harm to one would mean harm to all—the realization at last of the meaning of the word COMMONWEALTH.

### *How I Became a Socialist*

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Morris, it is clear, was prompted by charity, not theory. The workings of such a commonwealth are never reduced to detail. What dominated his career was concern for man's unhappy state. What animated that career, what caused him to believe so thoroughly in the redemptive role of art, was his vision of man's joyous possibilities. In what is arguably his one genuine literary achievement, the Utopian romance *News from Nowhere*, the vision is really of man's ability to repossess Eden. Graham Hough, in *The Last Romantics*, has called the future England Morris created in *News from Nowhere*, "a modern reshaping of the ancient myth, in legend named the Golden Age, in political philosophy the state of nature." I prefer to see it rather as a vision of man redeemed, of fallen man regaining through wisdom born of painful experience, his heritage of bliss.

Of course, such terms are theological, and Morris's—ostensibly, at least—are not. But here, as elsewhere, Morris is in fact talking about man's ultimate destiny, and the possibility of paradise is never absent from his work. It is perhaps for reasons of this sort that W. B. Yeats, in his *Autobiographies*, said of Morris: "Today I do not set his poetry very high, but for an odd, altogether wonderful line or thought; and yet, if some angel offered me the choice, I would choose to live his life, poetry and all, rather than my own or any other man's." Yeats was, I think, talking about the animating vision which, once we recognize it (and *News from Nowhere* offers us the key to this recognition), transforms a rather miscellaneous, though bulky, legacy into something of permanent value.

### *Three More Frank Norris Petitions*

By FRANKLIN WALKER

SINCE THE publication by The Book Club of California of *The Letters of Frank Norris* in 1956, the *Quarterly News Letter* has twice printed items which have turned up since the original collection appeared; these were "An Early Frank Norris Item," edited by the present writer, in the Fall, 1960 issue and "Ten Letters by Frank Norris," edited by Donald Pizer, in the Summer, 1962 issue. My contribution and the group edited by Pizer each contained a petition to the proper authorities at the University of California,



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the first offered in Norris's sophomore year (Nov. 1891) for a change in status from "at large" to "special" and the second requesting at the beginning of the second semester of his senior year (Feb. 23, 1894) that he be allowed to add a course in American history to his program. Recently, three more U.C. petitions have been brought to light by the University Archivist and are offered here for publication. They deal with Norris's constant college aim, to spend four years at the University without meeting any standard pattern required for a degree. This involved in particular avoiding Latin and Mathematics, which, he had assured the authorities when he was a sophomore, "would be more detrimental to me than otherwise." The petitions of May 10, 1893 and Jan. 22, 1894 suggest that his earlier request to be made a "special" student (see *News Letter*, Fall, 1960) was approved at the lower echelon only and was eventually denied, for he is still a student "at large" (and so endorsed) and is still trying to avoid the achievement in mathematics which this status required. Whether he was at last allowed to be a "limited" student, free to choose what he pleased to make up his program, is not clear, as this petition, like the others, carries only the approval of the appropriate committee. The final petition was endorsed "Honorable Dismissal," thus indicating both the petitioner's triumph and his escape.

Berkeley, May 10, 1893

*To the President and Faculty  
of the College of Letters*

*Gentlemen:*

*I have the honor to submit the following petition relative to my examination in Freshman Algebra:*

*I desire to petition for a re-examination in the subject in the fall in place of the regular examination set for this date.*

*I have been unable to sufficiently prepare for this subject on account of a great pressure of other business but I feel confident of being able to do so should my examination be deferred until the opening [of] the fall term.*

*Respectfully submitted*

*Frank Norris*

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Berkeley, Jan. 22, 1894

To the President and Faculty  
of the College of Social Sciences

Gentlemen:

*As I do not intend to graduate and am not a candidate for a degree I would herewith petition to be allowed to change my status from "at Large" to "Limited"*

*Frank Norris*

Berkeley, Thurs. Sep. 13, 1894

To the President and Faculty

Gentlemen:

*I would herewith petition your body for a certificate of honorable dismissal from the University of Cal. as I am about to enter Harvard University for the year of 94-95, and such certificate will be required of me there.*

*Frank Norris*

*address Frank Norris, c/o Secretary Harvard University, Cambridge, Mass.*

## Recent Library Acquisitions

By ALBERT SPERISEN

SOME MONTHS AGO, the Club purchased a most unusual work in Searly color lithography: "The Prayer Book of Maximilian." It was not the second edition, as reported (Spring Quarterly, 1966), but the third. It was, however, the first example of multi-color lithography and the first use of these marginal drawings of Albrecht Durer in a book.

By this, we mean that in this third editon, the drawings were combined with a text for the first time. In both the first and the second editions, these drawings appear as they were originally drawn by Durer in 1515 without text. The original conceit by Senefelder, the inventor of lithography, was a *tour de force*—a grand exhibition of



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illustrating another advantage of this new found autographic medium.

The unexpected success of the first edition in 1808 led quickly to a second, to meet the demand. The first is invariably described by bibliographers as "one of ten known copies." The second edition is described in the catalogue *Bild vom Stein*, issued in 1961 on the occasion of the great Munich exhibition of lithography, as all impressions in black. We have not seen a first edition, but no bibliographer makes note of any color.

The catalogue from the *Printing and the Mind of Man* exhibition in London, 1963, describes the first edition as "the first important work to be reproduced wholly by lithography"—and it too makes no note of color.

The Club has just purchased in England a copy which appears to precede even the first edition! In this copy, three of the illustrations are reproduced in a color ink. One of the leaves is watermarked 1806. The remainder are un-watermarked but they are a variety of papers and textures. This would appear to be an exercise, so to speak, on the part of the stone-printer and inventor, in trying to arrive at a suitable paper surface that would best reproduce these drawings. We suspect that the color is experimental.

To further this investigation, very few of the illustrations are perfect or even reasonably good reproductions. Many have offset on the back and too many of the plates have not been properly wiped or cleaned before impressions. This carelessness, we think, further substantiates the experimental theory. This work collates perfectly; all of the plates are here, including the facsimile introduction and the frontispiece.

In short, we believe that this is a made-up book from experimental sheets including those in color, that it is either the lithographer's dummy or a copy made-up for the inventor—or by him. Certainly, it was put together by someone intimately connected with the original production. If our investigation is correct, this copy could well be described as one holding the same importance in its field as would a printer's dummy copy from Gutenberg's workshop! This is a tall statement—but this book was the first major work of the inventor, Aloys Senefelder, the father of lithography.

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ROUSSEAU, J. B. *Odes, Cantates, Epitres et Poésies Diverses*. Edition Stéréotype d'après le procédé de Firmin Didot. Paris, de L'Imprimerie et de la Fonderie Stéréotypes de Pierre Didot l'aîné, et de Firmin Didot. Two volumes, 1799.

It appears incredible that a process so comparatively new as stereotyping (middle to late eighteenth century) should have so little known about it. According to the now famous catalogue from the exhibition on Printing and The Mind of Man, "No authentic account of the process or the inventors (for there were more than one) survives."

The earliest dated copy of a book produced by stereotype is one printed in Leiden in 1708. Supposedly, this was produced from plaster moulds—but literally nothing is known of the inventor or producer. The British Museum has the earliest surviving stereotype plate. It is dated 1718. This too was produced in Leiden and it is supposed to be the invention of Johann Muller.

An application for a license was granted to William Ged of Edinburgh in 1730 for this process; and Ged produced several books printed from stereotypes. Yet in 1804, the third Earl of Stanhope (who is better known for the iron press which bears his name) had an Andrew Wilson develop a stereotyping process which Stanhope had just bought from the inventors Alexander Tilloch and Andres Foulis (of Foulis Press fame)—both of Glasgow. Presumably these two gentlemen had the invention from William Ged. A good deal has been written about the so-called "Stanhope method." In any event, up to now, the plaster-mould method appears to be the only method "patented."

The first papier-mache mould method, a British patent, and the method commonly used up to the mid-thirties of this century, was not patented until 1839. And to make all this a moment more confusing, paper in place of plaster for moulds was first introduced in Paris printing as early as 1829! Apparently each inventor worked independently of the other—jealously guarding his secret, until that secret died with him; only to be rediscovered in one form or the other by someone else some years later. The two small volumes which the Club has acquired have at least one important claim to a "first" in this process. Didot, if not *the* inventor, at least gave the word *stereotype* to the industry.



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*Diary of Lady Willoughby*, London, Charles Whittingham, Chiswick Press, 1844.

This is the first published re-use of Caslon type face. Although this book was originally produced as a typographic *pastiche* for which an antiquated "long s" font was specially cast from early Caslon matrices, the joke succeeded. The book became an artistic and commercial success, and the old-fashioned, quaint design of this typographical concept created a new conceit: typefounders and printers began reviving "old style" type faces. Strangely enough, this "momentous frivolity" became the precursor of allusive typography—as we know it and practice it today.

Very often, this book is found in strange and exotic bindings. But our copy is in its original publisher's binding—full leather stamped in gold, with gauffered edges and raised bands on the spine. It is altogether a handsome addition to our collection of publishers and printers who have influenced printing and printing design.

### *Notes on Publications*

BY THE TIME this issue of the *News-Letter* appears, members should have received the announcement for the Fall book, *Mr Eric Gill*. Note that Gelett Burgess's *Behind the Scenes*, which was originally scheduled to be the Fall publication, has been postponed until Spring. Some members placed advance orders for this book after reading about it in the September *News-Letter*; these orders are being kept on file and will be filled when the book comes out next year.

As this issue goes to press, Saul and Lillian Marks are completing printing of the Club's Christmas publication, *The Sting of "The Wasp,"* at their Plantin Press in Los Angeles. This lavish volume will include twenty full-color reproductions of cartoons from the satirical weekly *The Wasp*, one of the notable periodicals of late nineteenth-century San Francisco. Kenneth M. Johnson has contributed a general introduction plus an explanatory comment on each cartoon. Because the edition will be limited to 400, members who wish copies are urged to get their orders in early. The price will be \$46.00 (plus \$2.30 sales tax to California residents).

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## *Elected to Membership*

The following have been elected since the publication of the Fall *News-Letter*:

<i>Member</i>	<i>Address</i>	<i>Sponsor</i>
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Thomas F. Andrews	Altadena	Charles P. Yale
Francis L. Auger	San Rafael	Warren R. Howell
Conroy F. Betts	Palo Alto	Harry Goff
Dave Block, Jr.	Wynne, Ark.	Membership Committee
Mr. Marvel J. Carter	San Francisco	Mrs. C. L. Washburn
Peggy Christian	Los Angeles	Warren R. Howell
Dr. Michael Curtis	London, England	Membership Committee
Everett L. DeGolyer, Jr.	Dallas, Texas	Doyce B. Nunis, Jr.
Miss Arlene Elliott	Los Angeles	Membership Committee
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Richard L. Swig	San Francisco	Henry T. Maschal
Mrs. Louise Tennefoss	San Francisco	Lawrence H. Lazarus
Edwin L. Tyson	San Jose	Ethel S. Crockett
Mrs. Richard D. Walker	Grosse Pointe, Michigan	Membership Committee

\* \* \*

## *New Sustaining Members*

The two classifications of membership above Regular Membership are Patron Memberships, \$100 a year, and Sustaining Memberships, \$25 a year. The following have entered the Club as Sustaining Members, or changed from Regular to Sustaining Membership:

Mrs. Gordon W. Colberg	San Rafael
Everett L. DeGolyer, Jr.	Dallas, Texas



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### Gallimaufry

THE RAZING of the John Henry Nash Building on Sansome Street, which is being demolished to make room for a new high-rise structure, marks the disappearance of another landmark closely identified with San Francisco printing. The Nash shop on the top floor was long a Mecca for lovers of fine book-making; there numerous handsomely designed limited editions were produced, including many published by the Club.

\* \* \*

ONE OF OUR MEMBERS, Mr. Arthur Goldsmith, Jr., of 42 Hudson Lane, Tempe, Arizona 85281, has embarked on the unenviable task of attempting to up-date the Will Ransom Bibliographies and hopes his job will be made a great deal easier by the cooperation of collectors and printers who will send him information on presses they may know about; preferably with bibliographical information about their productions, or information where he can find out these details. Mr. Goldsmith plans to produce his up-dated lists, as Mr. Ransom did, as first approximately 32-page fascicles and finally in bound form. Mr. Goldsmith may be remembered as the author of a monograph on "Cataloging the Private Library" about six years ago.

\* \* \*

THE SACRAMENTO BOOK COLLECTORS CLUB announces as its Publication Number 8 *The Hudson's Bay Company's First Fur Brigade to the Sacramento Valley: Alexander Roderick McLeod's 1829 Hunt*, edited and with an Introduction by Dr. Doyce B. Nunis, Jr.

When the North West Company and the Hudson's Bay Company merged in 1821, Alexander Roderick McLeod, a long time Nor'wester, was appointed a Chief Trader in the Athabaska District. Later, he served in the Pacific Northwest, 1825-1831, where he led trapping brigades as well as punitive parties against recalcitrant Indians.

In September 1828 he set out on an expedition that had a two-fold purpose: first to recover the property belonging to Jedediah Smith which had been stolen when Smith was attacked near the Umpqua River and then to explore the Buenaventura River. He accomplished the first but did not execute the second until he set out in January 1829. Reaching the Upper Sacramento Valley in April, he traveled in a southerly direction to "within seventy miles of the Spanish Mission at Sonoma,"

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covering an area from the Oregon-California border to the Mokelumne River. McLeod's adventures in trapping the streams of the valley and northern California and his encounters with the Pit River Indians make for an exciting tale.

Edited, and with a lengthy introduction by Dr. Doyce B. Nunis, Jr., of the University of Southern California, author of *Andrew Sublette, Rocky Mountain Prince, 1813-1853*, and numerous articles on the mountain men and the fur trade, this volume brings to the reader material never before published. Included are two letters written by McLeod to Dr. John McLoughlin at Vancouver regarding Jedediah Smith and the search for Smith's property. These letters and McLeod's narrative of his 1829 hunt, now published for the first time with the permission of the Hudson's Bay Company, provide an important chapter in the history of the fur trade activity in Alta California.

A map, index and bibliography complete the book.

Volume 8 will be designed and printed by Lawton and Alfred Kennedy in an edition of 310 copies, of which 300 are for sale, and will be ready about December 1, 1967. It will sell for \$13.50, plus tax (68¢) where applicable. Inquiries should be addressed to: Sacramento Book Collectors Club, 7440 Alexander Court, Fair Oaks, California 95628.

\* \* \*

BILL THORNILEY, probably the most devout of active collectors of fonts of old types, sends a copy of his latest specimen: *Single-line Specimens of Printing Types introduced between 1690 and 1900 from the Collection of Bill Thorniley, Pastime Printer, 5403 42nd Avenue S.W., Seattle 98116*. Its title gives the vital statistics. It contains 32 sm. quarto leaves printed on one side and bound in printed wrappers. The copy at hand states that it is one of an advance edition of 40 copies dated June 29, 1967. There are two columns to the page and each type is exhibited in a line 2¼ inches long; thus a respectable number of faces is shown. They are named, and dated either precisely or approximately. Although the dates given on the title are justified by a few types first issued before 1800, and still available, most come after 1850, when printers and types were "screaming from the housetops." A successful attempt has been made to exhibit each type in an appropriate word, phrase or sentence, so 12 point Skeleton is dignified by: "Skeleton: A man with his Insides out and his Outsides off." The book is cleanly printed on coated paper, showing the types in clear detail.

R. G.



## Quarterly News-Letter

FOR JOSEPH HALLE SCHAFFNER of New York, a long-time member of the Club, Mallette Dean has produced an unusually handsome book, *Blithe and Buoyant Spirit*. This is a memorial to the late Mrs. Schaffner (Frances Porter Adler Schaffner), and includes biographical essays by friends, as well as pertinent woodcuts by Dean. The type face is Centaur; the paper is handmade Venezia printed damp; and the binding consists of boards covered with Oriental Tea Chest papers, selected by Mr. Schaffner. Because of the delicacy of this paper it was necessary to spray it with clear plastic prior to binding. The edition is limited to 350 copies, for private distribution. This type of book, embracing a variety of textual and illustrative material, is always difficult to handle; but Mallette Dean has solved the problems with a sensitive design and consummate craftsmanship. (Mr. Schaffner has donated a copy to the Club's library.)

\* \* \*

THE CLUB has now received the first three numbers of *The Journal of Typographic Research*, issued by the Press of Western Reserve University with Dr. Merald E. Wrolstad as editor and publisher. It has been designed by Jack Werner Stauffacher of the Greenwood Press, San Francisco.

In a prospectus the new quarterly describes its aims: "*The Journal of Typographic Research* is devoted to the critical investigation and experimentation that contribute to a better understanding of typography's role within the communication process. For the purposes of the *Journal* typography is interpreted in the broadest possible sense—encompassing the reproduction of our letterforms as printer's type as well as the use of related symbols within our own and other language systems, and including the origins, the historic development, and the special applications of these letterforms and symbols. The emphasis is on scholarly research—both basic and applied—in the sciences, in the liberal arts, and in the graphic arts."

A few titles from the first three numbers indicate the range of subjects dealt with: Effects of Three Typographical Variables on Speed of Reading; Readability as a Function of the Straightness of Right-handed Margins; Secondary Uses of Letters in Language; Pictographs, Ideograms, and Alphabets in the Work of Paul Klee; and Studies of the Efficiency of Drug Labelling.

The *Journal* is a formidable and provocative study toward increasing readability of type, and it is hoped that the results of its research will be

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adopted by typographers, to the end that the great mass of printed matter will be issued in a more readable manner. (Subscription \$6.00 annually; from the Press of Western Reserve University, 2029 Adelbert Road, Cleveland, Ohio 44106.)

\* \* \*

H. RICHARD ARCHER, Custodian of the Chapin Library, at Williams College, sends along a copy of *Chapin Library Acquisitions 1966-1967*, together with a note saying that a small supply is available to Book Club members. He writes: "Other than the Graphic Arts items, perhaps members would be interested to know that Chapin now has such a large collection of Gelett Burgess, not to mention the T. S. Eliot group. If anyone wonders about why 'the Purple Cow' in Massachusetts? well, our mascot is a 'purple cow' and there was a campus humor magazine (until recently) which had that name! The collection contains several sets of *The Lark*, a San Francisco imprint, in various states bound and unbound, with certain curiosities of interest to collectors. Burgess was Massachusetts-born, but made his reputation in San Francisco."

Members interested in obtaining a copy of *Chapin Library Acquisitions* should write directly to Mr. Archer, Chapin Library, Williams College, Williamstown, Massachusetts 01267.

\* \* \*

THE SPONSORS of the Joseph Henry Jackson Fund announce the twelfth competition for an annual grant-in-aid, with deadline February 1, 1968. An award of \$1500 will be made to the author of an unpublished, partly completed work of fiction, non-fictional prose, or poetry—those types of writing in which Mr. Jackson was most interested during his many years in San Francisco as book-reviewer, critic, author and fosterer of literary efforts. The judges for 1968 are: James Schevill, Chairman; Leonard E. Nathan, and Oakley Hall. James D. Hart will serve as Secretary of the Sponsors.

The Joseph Henry Jackson Award was established in 1955 as a permanent memorial to the well-known author who for many years had been literary editor of the San Francisco Chronicle. This Award is open to anyone under the age of 35 who has been a resident of Northern California or Nevada for a period of at least three years. Its endowment is administered by The San Francisco Foundation, whose offices are located at 351 California Street, San Francisco.



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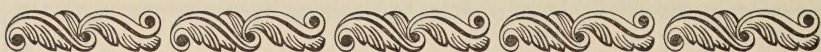
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## *Sawmills In The Redwoods*

1849 - 1967

From Squealer Gulch to Grabtown primitive sawmills worked, sending lumber through the port of Redwood City to build much of northern California. Dr. Frank Stanger, author of the award-winning *South From San Francisco*, has just completed this fascinating tale which tells for the first time the story of San Mateo County's original industry. The book of approximately 160 pages is priced at \$9.50 and may be ordered from the San Mateo County Historical Association, 1700 West Hillsdale Blvd, San Mateo, California 94403.



## Available Book Club Publications

A limited number of the following titles are still available:

*RLS to Barrie: A Vailima Portrait*, by R. L. Stevenson. The Grabhorn Press, 1962. 12.50\*

*Second Reading: Selections from the Quarterly News-Letter, 1933-1963*, compiled, with a foreword, by Oscar Lewis. The Plantin Press, 1965. 17.50\*

*The Young Miner; or, Tom Nelson in California*, by Horatio Alger, Jr. Adrian Wilson, 1965. 19.50\*

*The Private Press Ventures of Samuel Lloyd Osbourne and RLS*, by James D. Hart. Lawton and Alfred Kennedy, 1966. 18.50\*

*The Great Polyglot Bibles*, by Rev. Basil Hall. The Allen Press, 1966. 47.50\*

The following KEEPSAKE SERIES are available in complete sets (each set \$6.00\* unless otherwise indicated):

*Early Transportation in Southern California*. The Castle Press, 1954.

*Gold Rush Steamers*. The Grabhorn Press, 1958.

*California Sheet Music Covers*. Sunset Short Run Color Company, 1959.

*Early California Mail Bag*. The Grabhorn Press, 1960.

*California Governmental Seals*. The Castle Press, 1963.

*Early West Coast Lighthouses*. Arlen Philpott, 1964. 4.00\*

*The Panama Canal*. Andrew Hoyem, 1965.

SLIPCASSES available for all the above Keepsake series: All-cloth, \$4.50\*; Leather-backed, \$5.50\*. (Please allow three weeks for delivery of slipcases.)

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